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ABSTRACT

The document presents checklists by which music teachers and school administrators can evaluate concrete elements of orchestra programs in grades four through 12. The opening sections outline the immediate benefits of having a school orchestra; effects on later adult life of student participation in orchestras; goals of a school orchestra program; and program needs in terms of school board, parents, community, and program development. Subsequent sections present separate checklists for student skills, curriculum offerings, and materials and facilities for each of three levels: elementary, junior high, and senior high. The checklists enable teachers and administrators to rate their school's program on a scale of one to four for specific elements. Among student skills are tone production and bowing, intonation, fingering, reading/interpretive skills, rhythm, melody, theory, harmony, improvisation, conducting, listening, and stage presence. Among curricular offerings are opportunities for solo, small, and large group playing; proper ratio of teachers to students; and student exploratory experience on a variety of instruments prior to renting or purchasing. Evaluation of materials and facilities considers adequate supply and tuning of instruments; chairs, stage, and music stands; private practice areas; and soundproofing. A final overall evaluation form for the entire school program concludes the document. (AV)

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SELF-EVALUATION CHECKLIST FOR SCHOOL MUSIC PROGRAMS

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ORCHESTRA MUSIC GRADES 4-12

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October 1977

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FOREWORD

Administrators and music educators have often requested an instrument for evaluating school music programs. The Self-Evaluation Checklists are an attempt to respond to this need. They were developed through university research, in-district test use, and subsequent review by a committee of music educators and administrators. They are intended to reflect the consensus of current philosophy and methods in music education, as drawn from current literature.

The purpose of these Checklists is not to foster any particular philosophy or to list requirements for all students each year, but to point up strengths and weaknesses in the school music program by rating its more concrete elements, nor are the checklists intended to be a complete formula for a successful music program. Such a program also includes the important elements of students' feelings, attitudes, recognition and appreciation of beauty, esthetic sensitivity, etc.

Seven forms (including this one) are available at this time: Kindergarten; Primary (grades 1-3); Intermediate (grades 4-6); Elementary Administrator; Choral Music (grades 7-12); Band Music (grades 7-12); Orchestra Music (grades 4-12)

The Orchestra Music Checklist includes the following sections: Introduction; Goals of the School Orchestra Program; Orchestra Program Needs; separate checklists for Elementary, Junior High, and Senior High; an Overall Evaluation.

The Elementary School--Beginning Checklist may be an appropriate expectation for grades 4, 5, and 6; the Junior High School--Intermediate Checklist for grades 7, 8, and 9; the Senior High School--Advanced Checklist for grades 10, 11, and 12. Individual districts will find most items within the checklists reasonable expectations for their orchestral program; however, all items may not pertain to all district programs.

Each checklist item should be rated from 1 to 4 as follows:

1. Poor or Missing
2. Fair
3. Good
4. Excellent

ACKNOWLEDGMENTS

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INTRODUCTION

For more than 400 years, the orchestra with its vast library of fine literature has represented a peak of musical achievement in western culture. While music has almost always been an important part of human experience, music performance in some mode has now become a part of the curriculum for all children in Oregon. Indeed, many school districts have established a total music program, including general music, choral music, band music and orchestra music. The reasons for establishing an orchestra program follow:

I. The school orchestra provides a basis for musical values which may not be realized through other performance media.

   A. Studying the great orchestral masterworks from all periods enriches students' general education, musical knowledge and musical experience.

   B. The orchestra is the richest performance medium in tonal color and affords the greatest opportunity for musical expression.

   C. Elementary school orchestra instruction is an excellent medium for developing ear training and establishing a proper concept of tone. Students in elementary grades who are provided with these experiences can progress rapidly in all fields of music.

   D. Through orchestra participation, woodwind, brass and percussion players are provided with additional opportunities for the extension of musical development. Some of these players may also decide to study a stringed instrument, thus broadening their performance potential.

   E. The orchestra provides a unique experience in accompanying vocal groups, musical theatre productions, and dance presentations, as well as adding color, depth, and a desirable balance to other performance media.

II. Participation in the school orchestra and the playing of a stringed instrument have significant carry-over into adult life.

   A. Much of the music listened to by adults is performed by the orchestra, either live or recorded.

   B. Students desiring to pursue careers as professional performers may become aware of the existence of over 2,000 orchestras within the United States alone. A large number of these orchestras provide substantial income and, in many cases, full employment for their members.

C. Many opportunities exist for the amateur string player to continue playing in community orchestras or smaller chamber ensembles.

D. Many string students may consider music careers such as teaching, orchestra conducting, the making of stringed instruments, or instrument repair.

E. String playing can provide opportunities for family members to participate in a common enjoyable endeavor.

GOALS OF THE SCHOOL ORCHESTRA PROGRAM

The orchestra program should:

A. Develop stringed instrument techniques, including tuning of instruments, bowing and fingering, tone quality and control, attacks and releases, and proper playing posture.

B. Develop in string players performing skills necessary for participation in small string ensembles or orchestras.

C. Provide opportunities for students to become acquainted with fine orchestral literature.

D. Help students acquire a comprehensive understanding of music.

E. Provide accompaniment for performance of choral literature and instrumental solo literature, thereby broadening musical experience.

F. Encourage interest in other fields of music.

G. Discover and encourage musically talented students to consider music as a career.

H. Help students acquire skills, knowledge and understandings which may contribute to enriched living now and in the future.

I. Provide pleasurable listening experiences for the student, the school and the community.

J. Provide a vehicle for creative musical expression.

K. Provide opportunities for positive image building.

L. Provide a broad base upon which students can make musical preference value judgments.

M. Provide background and experience for career choices.

ORCHESTRA PROGRAM NEEDS

Orchestra programs need the support of the local school board, parents and the community, and school and music administrators. With this support, the qualified string specialist has the opportunity to develop a fine program.

I. School Board

The school board:

A. recognizes that playing a stringed instrument is a valid educational activity.

B. provides instruction in playing stringed instruments from fourth grade, or earlier, through high school.

C. supports the program financially by providing an adequate number of string specialists, as well as equipment, instruments and facilities.

D. encourages the orchestra program to be a district program, not leaving the decision up to individual school administrators.

II. Parents and Community

The parents:

A. show interest in their child's progress,

B. encourage home practice,

C. provide quality instruments.

The community:

A. supports orchestra concerts through attendance,

B. responds favorably to students' progress,

C. values the existence of the orchestra program.

III. School and Music Administrators

The administration:

A. provides adequate instructional facilities.

B. provides necessary budget for equipment, instruments, music, and instructional materials.

C. provides a workable schedule for both teachers and students.

D. attends orchestra concerts when possible.

E. encourages orchestra teachers to attend clinics and conferences.

IV. String Specialists

The string specialist:

A. demonstrates the ability to teach and conduct students.

B. performs well on at least one stringed instrument and has adequate knowledge of all stringed instruments.

C. demonstrates the willingness and dedication to build and maintain an orchestra program.

D. recruits and motivates students via his/her enthusiasm, personality and musicianship.

V. Program Development

A. The string specialist captures the interest of students through:

1. scheduling advanced orchestra students to make classroom visits.

2. scheduling full orchestra performances in elementary schools.

3. his/her enthusiasm for music.

4. communicating with prospective students, listening to them and showing a personal interest in each one.

B. The string specialist recruits new students through:

1. advertising beginning classes by such means as posting bulletins, assembling displays, and presenting demonstrations or programs.

2. promoting experimentation with stringed instruments by general music students.

3. letters describing the program to parents.

C. The string sprcialist maintains the interest of students already involved in the orchestra program by:

1. presenting interesting and worthwhile music within the performance capabilities of the students.

2. offering a group experience with a variety of tone colors and a balanced instrumentation.

3. offering a consistently high quality program which wins public recognition and support.

4. obtaining media coverage of the orchestra's activities and performances.

ORCHESTRA TEACHER SECTION: ELEMENTARY SCHOOL--BEGINNING

I. PERFORMANCE SKILLS

Circle from 1 to 4:
1 Poor or Missing
2 Fair
3 Good
4 Excellent

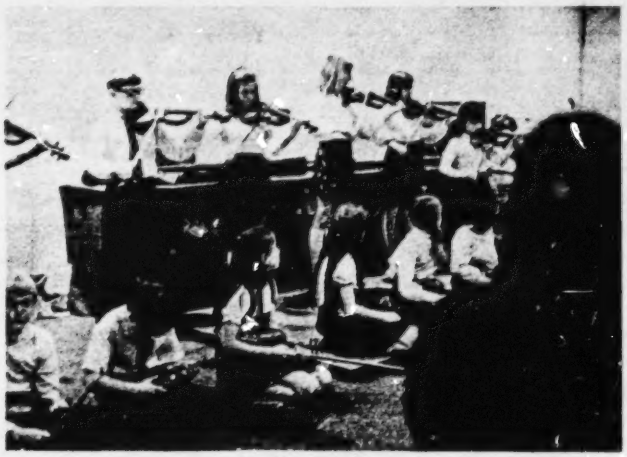
STUDENTS CAN:

Tone Production and Bowing

1 2 3 4 a. Demonstrate good posture and the correct playing position while sitting or standing and at rest.

1 2 3 4 b. Demonstrate progress toward strong resonant tone.

1 2 3 4 c. Display the use of full straight strokes of the bow.



1 2 3 4 d. Use all parts of the bow, with emphasis on the lower third.

1 2 3 4 e. Cross strings with elbow and wrist moving simultaneously, maintaining an arc as close to string as possible.

1 2 3 4 f. Demonstrate appropriate bowing techniques in relation to:

1. dynamic changes--recognize volume changes when bowing near bridge or fingerboard
2. simple martelé
3. simple détaché (legato)
4. extending bow stroke and clean change of bow direction

5. recovery of bow after rests

6. maintaining constant bow speed

7. tie-slur

8. playing pizzicato while holding the bow

Intonation

1 2 3 4 a. Display awareness of good intonation through consistent listening to the teacher and class members and adjust pitches accordingly.

1 2 3 4 b. Demonstrate recognition of whole and half steps and ability to match tones.

1 2 3 4 c. Demonstrate left hand position with emphasis on pressure, placement and angle of finger, positioning elbow well under violin.

1 2 3 4 d. Demonstrate correct placement of thumb in relation to first finger (violin, viola); second and third finger (cello, bass).

1 2 3 4 e. Tune the instrument with the least possible assistance by listening and adjusting to individual pitches (attained by third year).

Fingering

1 2 3 4 a. Demonstrate the ability to play in the following keys by the end of the sixth grade:

D, G, A, C, F, B^{b}.

1 2 3 4 b. Recognize necessary adjustments in finger placement and thumb placement for accurate intonation.

1 2 3 4 c. Move the thumb and first finger as a unit, with special care that the left hand, thumb, first finger, wrist and forearm shift as one unit.

1 2 3 4 d. Use the fourth finger, if physically possible, to substitute for the open string.

1 2 3 4 e. Perform some alternate fingerings.

Technique Development

1 2 3 4 a. Demonstrate control in going smoothly from one string to another.

1 2 3 4 b. Display knowledge of tie, slure, staccato, marcato and accents, and demonstrate correct attack and release.

Reading, Interpretive Skills

1 2 3 4 a. Recognize and play basic note values and their corresponding rests, including whole, half, dotted half, quarter, dotted quarter, eighth and sixteenth.

1 2 3 4 b. Recognize and produce pitches as indicated by notation and letter name in first position on all strings, or according to notation by method book used.

1 2 3 4 c. Sight read simple exercises and pieces.

1 2 3 4 d. Recognize and interpret musical symbols and terms, including:

D.C., D.S., fine, repeat sign, and dynamic and tempo markings.

1 2 3 4 e. Demonstrate ability to follow and interpret the conductor's directions.

Balance and Blend

1 2 3 4 Control their individual instruments to achieve the desired group sound, including volume and timbre.

Esthetics

1 2 3 4 a. Value the creation and recreation of music.

1 2 3 4 b. Enjoy the unique experience that is available through the participation in an instrumental ensemble.

Instrument Familiarity and Care

1 2 3 4 a. Demonstrate familiarity with the parts of the instrument and bow and a knowledge of their functions.

1 2 3 4 b. Demonstrate protective care of the instrument and bow.

II. ELEMENTS OF MUSIC

STUDENTS CAN:

Rhythm

1 2 3 4 a. Establish a sense of rhythmic counting and a means of keeping the beat.

1 2 3 4 b. Count several measures of rest in succession.

1 2 3 4 c. Display an understanding of basic meters - 4/4, 3/4, 2/2, 2/4, 3/8, 6/8.

1 2 3 4 d. Demonstrate an understanding of even and uneven rhythms, and the corresponding bow patterns to fit these rhythms.

1 2 3 4 e. Demonstrate an understanding of rhythmic terminology, such as meter, tempo, accent and syncopation.

Melody

1 2 3 4 Play simple melodic patterns by rote.

Theory

1 2 3 4 Make a transition from rote playing and letter names to staff notation.

Harmony

1 2 3 4 Perform simple harmonized parts in easy rhythm patterns.

Form

1 2 3 4 Recognize elements of a melodic line, such as phrase and cadence.

III. LISTENING/CREATIVE SKILLS

STUDENTS CAN:

Improvising

1 2 3 a. Improvise simple rhythmic and/or tonal patterns

1 2 3 4 b. Play by ear original melodies, using their present background of concepts and skills.

1 2 3 4 c. Recognize open string pitches as a preparatory step in instrument tuning.

IV. STUDENT INVOLVEMENT

STUDENTS CAN:

Conducting

1 2 3 4 Recognize and demonstrate the basic conducting patterns of 2, 3 and 4

Listening

1 2 3 4 Involve themselves with musical experiences outside of school, such as listening to records and tapes.

Concert/Clinic Attendance

1 2 3 4 a. Attend concerts at other elementary schools, the junior high or high school.

1 2 3 4 b. Attend concerts and clinics when possible, in and outside of the school district.

Self-Improvement

1 2 3 4 a. Recognize the necessity of individual practice.

1 2 3 4 b. Pursue additional private instruction.

1 2 3 4 c. Recognize the importance of bringing their instruments to school regularly.

1 2 3 4 d. Recognize the advantage of seeking extra information about music through books, magazines and records.

1 2 3 4 e. Show interest in securing extra music to play for enjoyment.

V. MUSIC THROUGH LIFE

STUDENTS CAN:

Avocations

1 2 3 4 a. Prepare for fulfilling use of leisure time by developing good listening skills in music.

1 2 3 4 b. Discover that music arouses a wide range of varied feelings and emotions.

Consumership

1 2 3 4 Demonstrate ability to utilize equipment, records, and tapes for leisure-time listening.

Vocations

1 2 3 4 Develop an awareness of the various type of occupations in instrumental music such as performing, composing, selling, instrument repair, teaching and arranging.

VI. CURRICULUM OFFERINGS AND ORGANIZATION

Circle from 1 to 4:
1 Poor or Missing
2 Fair
3 Good
4 Excellent

STUDENTS CAN:

Offerings

1 2 3 4 a. There is instrumental instruction for beginning string performers at both the elementary and secondary levels.

1 2 3 4 b. Opportunities exist for an exploratory experience with a variety of string instruments prior to renting or purchasing.

1 2 3 4 c. Opportunities exist for students to work on a one-to-one basis with the teacher.

1 2 3 4 d. Opportunities for solos and participation in groups such as duets, quartets, and other small ensembles are a part of the instructional program.

Scheduling and Staffing

1 2 3 4 a. The school's scheduling procedures permit students to participate in the string program without penalty for using classroom time.

1 2 3 4 b. The music teacher has a preparation period and no more than five groups of students per day.

1 2 3 4 c. There is a string specialist working with beginning students.

1 2 3 4 d. There is an adequate number of string music teachers in relation to the needs of students.

VII. MATERIALS, EQUIPMENT, FEES AND FACILITIES

Materials

1 2 3 4 a. Adequate provision is made for the purchase of sheet music and method books.

1 2 3 4 b. The school library is supplied with books and periodicals about music as well as recordings and other appropriate materials.

1 2 3 4 c. Inventory of equipment and supplies is accurate and current.

Equipment

1 2 3 4 a. Adequate provision is made for the purchase, repair, and replacement of quality equipment for a balanced instrumentation.

1 2 3 4 b. Minimally the school instrumental inventory includes:

violins
violas
cellos
pianos
string basses

1 2 3 4 c. Enough music stands are provided so that each student is easily able to read his music.

1 2 3 4 d. Properly designed chairs and bass stools are provided.

1 2 3 4 e. A high quality stereo tape recorder and record player are housed in the music department.

1 2 3 4 f. Blackboards and bulletin boards are provided.

1 2 3 4 g. An overhead projector, videotape equipment and cassette players are available.

Fees

1 2 3 4 a. Adequate budgetary provisions are made for directors' registration fees, expenses, and travel to Oregon Music Educators' events such as state and regional meetings, festivals and clinics.

b. Released time is allowed without penalty for attendance at professional meetings.

Facilities

1 2 3 4 a. The music instruction area is located so that disturbance of or by other disciplines is at a minimum while providing pleasant coexistence for vocal and instrumental small- and large-group rehearsals and instruction. Attention has been given to partitions and stopping transfer of sound by way of ceilings, floors, ducts, windows, doors, or transfer through the building structure.

1 2 3 4 b. The area provided for music instruction is adequate in size and functions well acoustically. A room 32 x 36

feet with a ceiling 12-16 feet high will accommodate 30 to 40 instrumentalists and equipment. However, if the room is to be used for band, storage, or other activities, more area is needed. Room surfaces should be nonparallel, with a proper mixture of materials for both reflection and absorption. Light intensity is 70-100 foot candles and controlled so that students are shielded from glare or direct sunlight. The ventilation system insures frequent changes of room air and temperature control.

1 2 3 4 c. Space is provided for lockable storage of instruments and music.

1 2 3 4 d. Office space with an accessible phone is provided at a home base school.

1 2 3 4 e. Adequate space is provided for the sorting and repair of sheet music.

1 2 3 4 f. Space is provided for maintenance and minor repair of instruments.

1 2 3 4 g. An auditorium is readily accessible for rehearsals and performance.

ORCHESTRA TEACHER SECTION: JUNIOR HIGH SCHOOL--INTERMEDIATE

I. PERFORMANCE SKILLS

Circle from 1 to 4:
1 Poor or Missing
2 Fair
3 Good
4 Excellent

STUDENTS CAN:

Tone Production and Bowing

1 2 3 4 a. Demonstrate the correct physical approach to proper tone production, including proper body position and bowing control.

1 2 3 4 b. Demonstrate added bowing facility which would include better tone production such as detache' in the middle, upper third, and lower third of the bow; staccato, spiccato, martele' bowings.

1 2 3 4 c. Demonstrate ability to change dynamics by utilizing the bow correctly in relation to contact point, weight, and speed.

1 2 3 4 d. Demonstrate bowing control of the following:

1. slurred half notes
2. slurred dotted quarter and eighth notes
3. dotted eighths and sixteenth notes
4. triplets.

1 2 3 4 e. make a recovery of a bow in such rhythmic figures as using up and down bow.

Intonation

1 2 3 4 a. Tune their instruments:

1. to a separate pitch for each string
2. as perfect fifths in a chord

Fingering

1 2 3 4 a. Display proficiency in first position finger patterns:

1. recognizing and playing major scales - D, G, A, C, F, $B^{\flat}$, E, B, $F^{\flat}$, $A^{\flat}$ (one or 2 octaves), using various bowings, demonstrating simple finger dexterity.
2. recognizing and playing melodic and harmonic minor scales of a, e, b, d, g, and c
3. playing a two octave chromatic scale.

1 2 3 4 b. Demonstrate skill in shifting while playing in different positions, such as:

1. third position and extended position for violins and violas
2. third, fourth, and half positions for cellos
3. second and third position for basses.

Technique Development

1 2 3 4 a. Demonstrate use of double stops from simple to more complex.

1 2 3 4 b. Perform simple trills.

1 2 3 4 c. Demonstrate vibrato and explain its relationship to tone quality.

Reading/Interpretive Skills

1 2 3 4 a. Understand and perform accidentals.

1 2 3 4 b. Display knowledge of dynamic and tempo terminology encountered in their musical exercises and literature, such as crescendo, mp, mf, andante, moderato, simile, al fine, D.S., D.C., dolce and coda.

1 2 3 4 c. Demonstrate improvement in sight-reading skills.

1 2 3 4 d. Demonstrate ability to follow and interpret the conductor's directions.

Balance and Blend

1 2 3 4 a. Show an increased ability to blend with the group.

1 2 3 4 b. Demonstrate independence in part-playing.

Stage Presence

1 2 3 4 Demonstrate appropriate concert manners including posture, conduct, attire, and acknowledgment of audience response.

Student Evaluation

1 2 3 4 a. Evaluate their individual and group rehearsals and performances.

1 2 3 4 b. Make and use tape recordings for self-evaluation.

Esthetics

1 2 3 4 a. Value the creation and recreation of music.

1 2 3 4 b. Enjoy the unique experience that is available through solo work, participation in small and large ensembles, and the performance of orchestra literature.

II. ELEMENTS OF MUSIC

STUDENTS CAN:

Rhythm

1 2 3 4 a. Understand, count, write and play in various meters, the more complex rhythm patterns, such as syncopation, afterbeats, triplets, dotted eighth, and sixteenth note combinations, and sixteenth notes.

1 2 3 4 b. Perform basic rhythm and bowing patterns in less frequently used meters, such as 6/8, 3/8, 9/8, 2/2 and 5/4.

Melody

1 2 3 4 a. Perform dictated tonal patterns.

1 2 3 4 b. Perform melodic intervals and patterns on their instruments.

1 2 3 4 c. Identify like, unlike, and irregular phrase lengths from aural and visual examples.

Theory

1 2 3 4 a. Display an understanding of melodic and rhythmic analysis.

1 2 3 4 b. Recognize major key signatures through five flats and five sharps.

1 2 3 4 c. Aurally and visually recognize major, minor, and pentatonic modes.

1 2 3 4 d. Recognize by sight and sound, intervals of the major and minor scale.

1 2 3 4 e. Recognize key changes within a song, visually and aurally.

Harmony

1 2 3 4 Become acquainted with basic chord progressions and resolutions, including tonic, subdominant and dominant chords.

Form

1 2 3 4 a. Recognize visually and aurally the elements of a melodic line, such as motive, sequence, phrase and cadence.

1 2 3 4 b. Identify and define binary and ternary forms

Timbre

1 2 3 4 a. Recognize the characteristic timbre of the standard band and orchestral instruments.

1 2 3 4 b. Recognize the changes in timbre which result from the addition of mutes to instruments.

III. LISTENING/CREATIVE SKILLS

STUDENTS CAN:

Improvising

1 2 3 4 Improvise rhythmic and/or tonal patterns.

Composing

1 2 3 4 Create and write original melodies using melodic and rhythmic notation.

IV. STUDENT INVOLVEMENT

STUDENTS CAN:

Conducting

1 2 3 4 a. Recognize and demonstrate the basic conducting patterns of 2, 3, 4, and 6.

1 2 3 4 b. Function as a student conductor in either junior high or elementary school instrumental classes.

Accompanying

1 2 3 4 a. Experience being accompanied by piano, small ensemble, band, or orchestra on standard solo repertoire.

1 2 3 4 b. Experience accompanying on their instruments or on instruments such as piano, percussion, guitar or electric bass.

Listening

1 2 3 4 a. Show expanded interest in music by listening to recordings.

1 2 3 4 b. Differentiate between various styles of music and evaluate the quality with which they are performed.

1 2 3 4 c. Involve themselves with musical experiences outside of school.

Concert/Clinic Attendance

1 2 3 4 Attend concerts/clinics of school, college or professional quality through field trips or guest appearances.

Self-Improvement

1 2 3 4 a. Recognize the necessity of individual practice.

b. Pursue additional private instruction.

1 2 3 4 c. Indicate the value of participating in the string program by:

1. reacting positively to music performed in class
2. displaying willingness to be associated with the orchestra program

3. participating in rehearsals and performances with enthusiasm
4. Improving individual performance.

V. MUSIC THROUGH LIFE

STUDENTS CAN:

Avocations

1 2 3 4 Prepare for fulfilling use of leisure time by developing good listening skills in music.

Consumership

1 2 3 4 Demonstrate ability to utilize equipment, records and tapes for leisure-time listening.

Vocations

1 2 3 4 Demonstrate understanding of music careers and music-related careers, job availability, job description, qualifications, and training or education necessary.

VI. CURRICULUM OFFERINGS AND ORGANIZATION

Circle from 1 to 4.
1 Poor or Missing
2 Fair
3 Good
4 Excellent

STUDENTS CAN:

Offerings

1 2 3 4 a. There is string instruction for beginning and intermediate performers at the middle and junior high school level.

1 2 3 4 b. There are music classes such as general music, music and the arts, composition, and/or guitar for students who may not be involved in the performing organizations.

1 2 3 4 c. There are opportunities for solo, large ensemble, and small ensemble participation as a part of the instructional program.

Scheduling and Staffing

1 2 3 4 a. The school's scheduling procedures permit students to participate in performing groups and to elect music courses which they want and need, such as both orchestra and chorus.

1 2 3 4 b. The string teacher has a preparation period, no more than five classes per day, and does not handle more than three or four performing groups.

1 2 3 4 c. There is an adequate number of string teachers in relation to the needs of the students.

1 2 3 4 d. Orchestra and band are scheduled simultaneously in order that instruments may be drawn from the band when full orchestra is required.

VII. MATERIALS, EQUIPMENT, FEES AND FACILITIES

Materials

1 2 3 4 a. Adequate provision is made for the purchase of sheet music and method books for all classes and performing groups.

1 2 3 4 b. Containers are available for library storage of sheet music.

1 2 3 4 c. The school library is supplied with books and periodicals about music as well as recordings and other appropriate materials, including listening facilities.

1 2 3 4 d. Inventory of equipment and supplies is accurate and current.

Equipment

1 2 3 4 a. Adequate provision is made for the purchase, repair, and replacement of quality equipment for a balanced instrumentation.

1 2 3 4 b. Minimally the school instrumental inventory includes:

1. adequate number of violins, violas, cellos and basses,

2. additional band instruments for full orchestra.

1 2 3 4 c. Pianos are available in rehearsal rooms, practice rooms, and performance areas and are tuned on a regular schedule.

1 2 3 4 d. Enough music stands are provided so that each student is able to read his or her music.

1 2 3 4 e. Sufficient instrumental risers for rehearsal and performance are available.

1 2 3 4 f. An acoustical sound shell for performance is available if the performance area requires one.

1 2 3 4 g. A high quality stereo tape recorder and record player are housed in the music department.

1 2 3 4 h. An overhead projector, videotape equipment, and cassette players are available.

1 2 3 4 i. Properly designed chairs are provided.

1 2 3 4 j. Blackboards and bulletin boards are provided.

Fees

1 2 3 4 a. Adequate budgetary provisions are made for student entrance fees and travel to Oregon Music Educators' events such as state and regional meetings, contests, festivals, and clinics.

1 2 3 4 b. Adequate budgetary provisions are made for directors' registration fees, expenses, and travel to Oregon Music Educators' events such as state and regional meetings, contests, festivals and clinics.

1 2 3 4 c. Released time is allowed without penalty for attendance at professional meetings.

Facilities

1 2 3 4 a. The music instruction area is located so that disturbance of or by other disciplines is at a minimum while providing pleasant coexsistence for vocal and instrumental small- and large-group rehearsals and instruction. Attention has been given to partitions and stopping transfer of sound by way of ceilings, floors, ducts, windows, doors, or transfer through the building structure.

1 2 3 4 b. The area provided for music instruction is adequate in size and functions well acoustically. A room 50 x 60 feet with a ceiling 12-16 feet high will accommodate 70 instrumentalists and equipment. Room surfaces should be nonparallel, with a proper mixture of materials for both reflection and absorption. Light intensity is 70-100 foot candles and controlled so that students are shielded from glare or direct sunlight. The ventilation system insures frequent changes of room air and temperature control.

1 2 3 4 c. Space is provided for lockable storage of instruments

1 2 3 4 d. Space is provided for storage of sheet music and for storage and security of risers and acoustical sound shell.

1 2 3 4 e. Solo and small ensemble practice rooms are available.

1 2 3 4 f. Office space with a phone is provided for the music staff.

1 2 3 4 g. Space is provided for the sorting and repair of sheet music.

1 2 3 4 h. Space is provided for maintenance and minor repair of instruments.

1 2 3 4 i. An auditorium is readily accessible for rehearsals and performance.

ORCHESTRA TEACHER SECTION: SENIOR HIGH SCHOOL--ADVANCED

I. PERFORMANCE SKILLS

Circle from 1 to 4:
1 Poor or Missing
2 Fair
3 Good
4 Excellent

STUDENTS CAN:

Tone Production and Bowing

1 2 3 4 a. Perform with a clear, resonant tone quality at all dynamic levels.

1 2 3 4 b. Perform with advanced bowing control and understanding of the most commonly used bowing techniques which are suitable to the style of the composition.

1 2 3 4 c. Make correct judgments regarding bowing changes which facilitate appropriate phrasing and style.

Intonation

1 2 3 4 a. Tune to a common A, the violin, viola, or cello by fifths and the string bass by open strings and by harmonics.

1 2 3 4 b. Match pitches and play a melodic line in tune.

1 2 3 4 c. Play a part with accurate intonation and adjust to the vertical structure to produce a finely tuned chord.

Fingering

1 2 3 4 a. Demonstrate ability to perform in more advanced playing positions, such as:

1. Violin: all positions through seventh.
2. Viola: all positions through fifth.
3. Cello: all positions through sixth with an introduction to the thumb position.
4. String Bass: all positions through seventh with an introduction to the thumb position.

1 2 3 4 b. Make valid judgments regarding appropriate fingerings.

1 2 3 4 c. Demonstrate correct shifting, both ascending and descending.

Technique Development

1 2 3 4 a. Perform by memory major and minor scales up to five sharps and five flats, and tonic arpeggios of each, in two or three octaves.

1 2 3 4 b. Perform and understand chromatic, modal, whole tone, and pentatonic scales.

1 2 3 4 c. Use an appropriate vibrato.

1 2 3 4 d. Demonstrate an understanding of natural and artificial harmonics.

Reading/Interpretive Skills

1 2 3 4 a. Recognize and play, at sight, rhythmic and tonal patterns as they occur in an instrumental line.

1 2 3 4 b. Define and show through performance an understanding of dynamic and articulation markings, musical terms, symbols, abbreviations, and ornaments.

1 2 3 4 c. Demonstrate a developing ability to transpose and read different clefs such as:

1. viola (treble clef)
2. cello (tenor and treble clefs)
3. bass (tenor clef)

1 2 3 4 d. Demonstrate an understanding that dynamic contrasts, various articulations, and tempo changes provide variety and expression in music.

1 2 3 4 e. Recognize and demonstrate an understanding of differences in performance styles as they pertain to periods of music.

1 2 3 4 f. Demonstrate a vocabulary of musical terms to include Italian, French, and German words (and pronunciation) used in the names of instruments, dynamics, meter, tempo, rhythm and stylistic markings.

Balance and Blend

1 2 3 4 Control their individual instruments to achieve the desired group sound, including volume, vibrato and timbre.

Stage Presence

1 2 3 4 Demonstrate appropriate concert manners including posture, conduct, attire, and acknowledgment of audience response.

Student Evaluation

1 2 3 4 Constructively evaluate their own group and individual performances, and those of others.

Repertoire

1 2 3 4 a. Perform music of many styles, forms and periods.

1 2 3 4 b. Listen to, analyze and perform music of other cultures.

Esthetics

1 2 3 4 a. Value the creation and the recreation of music.

1 2 3 4 b. Enjoy the unique experience that is available through solo work, participation in small and large ensembles, and the performance of orchestra literature.

II. ELEMENTS OF MUSIC

STUDENTS CAN:

Rhythm

1 2 3 4 a. Recognize and utilize complex, changing and unusual meters.

1 2 3 4 b. Perform correctly in tempo, all rhythm patterns in simple and compound meters encountered in literature and studies.

Melody

1 2 3 4 a. Analyze and sing a melodic phrase prior to playing it.

1 2 3 4 b. Aurally and visually recognize intervals within a melody before playing it.

Theory

1 2 3 4 a. Recognize visually the key signature of each major key and know the key name.

1 2 3 4 b. Write and play scales indicating half step and whole step construction.

1 2 3 4 c. Demonstrate an awareness of key relationships and modulation in a composition.

1 2 3 4 d. Analyze and recognize the relationship between major and minor tonality, including the three forms of the minor scale.

1 2 3 4 e. Recognize and identify common cadences.

Harmony

1 2 3 4 a. Recognize and analyze, visually and aurally, various chord structures such as major, minor, augmented and diminished chords.

1 2 3 4 b. Acquire a historical perspective of harmonic development.

1 2 3 4 c. Recognize the function of consonance and dissonance in music.

1 2 3 4 d. Recognize the function of such techniques as chromaticism, 12-tone row, and tone clusters and their place in 20th century music.

Form

1 2 3 4 Identify and define characteristics of different forms related to composition, such as rondo, sonata-allegro, canon, fugue, theme and variation, passacaglia, chaconne, and minuet.

Timbre

1 2 3 4 Demonstrate an understanding of various timbres of instruments and combinations of instruments.

III. LISTENING/CREATIVE SKILLS

STUDENTS CAN:

Improvising

Improvise a melody or rhythmic accompaniment on a given chord progression.

Composing

1 2 3 4 Create harmonic accompaniments for existing and original melodies.

Arranging

1 2 3 4 a. Arrange/transcribe/transpose music for a variety of instruments.

1 2 3 4 b. Create instrumental accompaniments, introductions, codas, and original harmonies.

1 2 3 4 c. Expand their concepts of music through use of electronic media, environmental sounds and unusual sounds from instruments.

IV. STUDENT INVOLVEMENT

STUDENTS CAN:

Conducting

1 2 3 4 Understand and conduct music in at least four basic meters.

Accompanying

1 2 3 4 Experience being part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.

Listening

1 2 3 4 Cultivate more discriminating listening habits, not only in individual and ensemble performance but also in selection of recordings, tapes, concert performances, recitals and informal listening.

Concert/Clinic Attendance

1 2 3 4 Attend concerts/clinics of school, college or professional quality through field trips or guest appearances.

Self-Improvement

1 2 3 4 a. Recognize the necessity of individual practice.

1 2 3 4 b. Pursue additional private instruction.

1 2 3 4 c. Indicate the value of participating in the string program by:

1. reacting positively to music performed in class

2. willingness to be associated with the orchestra program

3. participating in rehearsals and performances with enthusiasm

4. improving individual performance.

Concert Preparation

1 2 3 4 a. Assist in selecting music and arranging the order of programs.

1 2 3 4 b. Demonstrate the ability to promote a program by designing posters and/or program covers, writing radio and newspaper releases, writing program notes, or visiting service clubs and churches to discuss upcoming programs.

Student Government

1 2 3 4 Demonstrate the ability to participate in governing the activities of the instrumental department as a part of the school community.

V. MUSIC THROUGH LIFE

STUDENTS CAN:

Avocations

1 2 3 4 a. Discover that music arouses a wide range of varied feelings--giving a satisfying outlet to one's many emotions.

1 2 3 4 b. Demonstrate knowledge of outlets for individual performance both in school and after graduation.

Consumership

1 2 3 4 a. Demonstrate knowledge of music consumer print sources such as Schwann Catalog, Consumer Reports and Hi Fi/Stereo Review.

1 2 3 4 b. Demonstrate ability to evaluate quality in various products such as electronic equipment, recordings and pianos.

1 2 3 4 c. Demonstrate knowledge of comparative shopping techniques for the purchase of a quality instrument and/or equipment.

Vocations

1 2 3 4 a. Explore music careers by utilizing resources such as print materials, guest speakers, field trips and the media.

1 2 3 4 b. Demonstrate knowledge of the impact and manipulative effect of music on an individual and on society through such avenues as mass media advertising.

VI. CURRICULUM OFFERINGS AND ORGANIZATION

Circle from 1 to 4;
1 Poor or Missing
2 Fair
3 Good
4 Excellent

Offerings

1 2 3 4 a. There is string instruction for beginning, intermediate, and advanced performers at the senior high school level.

1 2 3 4 b. There are music classes such as theory, literature, history, composition, and guitar available for students who may not be involved in the performing organizations.

1 2 3 4 c. In the course of a student's career, instruction is offered in the following musical styles:

Medieval and Renaissance	20th Century--traditional
Baroque	20th Century--avant-garde
Classical	Current "pop" (rock, folk, gospel, etc.)
Romantic	Jazz
Impressionistic	Musical theater

1 2 3 4 d. Opportunities exist for an exploratory experience on a second or third musical instrument.

1 2 3 4 e. Opportunities exist for orchestral and band performance.

1 2 3 4 f. Opportunities for solos and participation in groups such as duets, quartets, and other small ensembles are a part of the instructional program.

1 2 3 4 g. Opportunities for in-class exposure to jazz and popular music are available.

Scheduling and Staffing

1 2 3 4 a. The school's scheduling procedures permit students to participate in performing groups and to elect music courses which they want and need, such as both orchestra and chorus.

1 2 3 4 b. The string teacher has a preparation period, no more than five classes per day, and does not handle more than three or four performing groups.

1 2 3 4 c. There is an adequate number of string teachers in relation to the needs of the students.

d. Orchestra and band are scheduled simultaneously in order that instruments may be drawn from the band when full orchestra is required.

VII. MATERIALS, EQUIPMENT, FEES AND FACILITIES

Materials

1 2 3 4 a. Adequate provision is made for the purchase of sheet music and method books for all classes and performing groups.

1 2 3 4 b. Containers are available for library storage of sheet music.

1 2 3 4 c. The school library is supplied with books and periodicals about music as well as recordings and other appropriate materials including listening facilities.

1 2 3 4 d. Inventory of equipment and supplies is accurate and current.

Equipment

1 2 3 4 a. Adequate provision is made for the purchase, repair and replacement of quality equipment for a balanced instrumentation.

1 2 3 4 b. Minimally the school instrumental inventory includes:

1. adequate number of violas, cellos, string basses, a harpsichord and a small harp.

2. additional band instruments for full orchestra.

1 2 3 4 c. Pianos are available in rehearsal rooms, practice rooms and performance areas, and are tuned on a regular schedule.

1 2 3 4 d. Enough music stands are provided so that each student is easily able to read his or her music.

1 2 3 4 e. Sufficient instrumental risers for rehearsal and performance are available.

1 2 3 4 f. An acoustical sound shell for performance is available if the performance area requires one.

1 2 3 4 g. A high quality stereo tape recorder and record player are housed in the music department.

1 2 3 4 h. An overhead projector, videotape equipment and cassette players are available.

1 2 3 4 i. Properly designed chairs are provided.

1 2 3 4 j. Blackboards and bulletin boards are provided.

Fees

1 2 3 4 a. Adequate budgetary provisions are made for student entrance fees and travel to Oregon Music Educators' events such as state and regional meetings, contests, festivals and clinics.

1 2 3 4 b. Adequate budgetary provisions are made for orchestra travel to community-related public performances such as service clubs, park concerts and parade sites.

1 2 3 4 c. Adequate budgetary provisions are made for directors' registration fees, expenses, and travel to Oregon Music Educators' events such as state and regional meetings, contests, festivals, and clinics.

d. Released time is allowed without penalty for attendance at professional meetings.

Facilities

1 2 3 4 a. The music instruction area is located so that disturbance of or by other disciplines is at a minimum while providing pleasant coexistence for vocal and instrumental small- and large-group rehearsals and instructions. Attention has been given to partitions and stopping transfer of sound by way of ceilings, floors, ducts, windows, doors, or transfer through building structure.

1 2 3 4 b. The area provided for music instruction is adequate in size and functions well acoustically. A room 50 x 60 feet with a ceiling 12-16 feet high will accommodate 70 instrumentalists and equipment. Room surfaces should be nonparallel, with a proper mixture of materials for both reflection and absorption. Light intensity is 70-100 foot candles and controlled so that students are shielded from glare or direct sunlight. The ventilation system insures frequent changes of room air and temperature control.

1 2 3 4 c. Space is provided for lockable storage of instruments and percussion equipment.

1 2 3 4 d. Space is provided for storage of sheet music and for storage and security of risers and acoustical sound shell.

1 2 3 4 e. Solo and small ensemble practice rooms are available.

1 2 3 4 f. Office space is provided for the music staff, complete with an outside telephone away from student traffic.

1 2 3 4 g. Space is provided for the sorting and repair of sheet music.

1 2 3 4 h. Space is provided for maintenance and minor repair of instruments.

1 2 3 4 i. An auditorium is readily accessible for rehearsals and performance.

OVERALL EVALUATION

General Information:

a. Total School Enrollment:

Elementary _____ Junior High _____ High School _____

b. Full-time equivalent of orchestra music teachers _____ (e.g., .5 or half-time orchestra music teacher)

c. Percentage of student body participating in:

Elementary orchestra _____ String ensembles _____

Middle/junior high orchestra _____ Special interest groups _____

Senior high orchestra _____ General music program _____

2. Circle the number which best describes the overall orchestra program at each level: elementary, junior high, high school

Circle from 1 to 4:
1 Poor or Missing
2 Fair
3 Good
4 Excellent

	Elementary	Junior High	Senior High
Performance Skills	1 2 3 4	1 2 3 4	1 2 3 4
Elements of Music	1 2 3 4	1 2 3 4	1 2 3 4
Listening/Creative Skills	1 2 3 4	1 2 3 4	1 2 3 4
Student Involvement	1 2 3 4	1 2 3 4	1 2 3 4
Music Through Life	1 2 3 4	1 2 3 4	1 2 3 4
Curriculum Offerings and Organization	1 2 3 4	1 2 3 4	1 2 3 4
Materials, Equipment, Fees, Facilities	1 2 3 4	1 2 3 4	1 2 3 4

3. As a music teacher, which do you regard as the most satisfactory and commendable areas in the orchestra music program?

4. In what areas is the orchestra music program most in need of improvement?

5. What are the limitations on the orchestra music program because of lack of facilities or equipment?

6. Recommend in order of priority, steps for the improvement of limitations in the orchestra music program:

Immediate:

Long range:

7. Special situations not covered in the checklist: